

III The Use of Byzantine Notation in Secular Melodies

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Byzantine *parasimantiki* was devised as a notational system in parallel to the development and cultivation of ecclesiastical music. It is known that until the introduction of the *New Method*, in 1814, notation had a stenographic character using combinations of voiceless and voiced signs to represent specific extended musical lines. Byzantine and post-Byzantine *melopoeia* owes much to the capabilities of that sophisticated notational system, which in turn, evolved through the centuries in order to serve its purpose with greater clarity and efficiency. With regard to secular music, around 85 percent of the transcribed material is in the *Old Method* and the remaining 15 percent is in the *New Method* of notation. Interest is thus justifiably turned to the *Old Method* for two reasons. Firstly, the main volume of the manuscripts, and predominantly those containing rare or unknown pieces, and certainly older pieces, are written in the *Old Method*. Secondly, the topics connected to the study and *exegesis* of the old notation continue to occupy researchers to this day, especially in cases where the same pieces also survive in other notational systems, such as staff and alphabetic notations, and others.

Consequently, the analysis of the notation in the available sources raises a fundamental question: How can a “closed” notational system with a stenographic character, such as the Byzantine *parasimantiki*, which is based on the function of *theseis* and the use of *voiceless signs*, and with a quantitative and qualitative melodic function, be able to transcribe other melodies adhering to different compositional, and in turn, orthographic rules? It becomes immediately obvious that the object under investigation is at the same time the biggest obstacle. Secular music was not fortunate enough to have a tradition of *exegesis* analogous to that of ecclesiastical music, which would have allowed a delving into the past with more surety.

In order to answer the question above, two different methods are used. The first, is based on the study of the notation, taking into account the findings of musicological research to date, while the second, utilises the available transcriptions which, apart from being found in the old notation, are also found either in the new notation or in another notational system, either numerical or staff-based, thus allowing a parallel examination.

Observations from the Study of the Notation

It is known that in the *Old Method* there were four melodic styles (or melodic ways): fast, *heirmologic*, *organikos* and slow (Apostolopoulos 2005:226-229). With

a few exceptions, notation in secular pieces follows the heirmologic style, which, using the relatively simple formula of doubling or quadrupling the rhythmic duration of the old vocal signs, facilitates the transcription of non-ecclesiastical music. The melody unfolds in a syllabic manner and in only a few circumstances syllables are extended. As characteristically stated by Thomas Apostolopoulos:

“Secular melodies have very few ecclesiastical synoptic theseis. Most of them work on the general principles of the notation of the *kratemata*, where a simple doubling or quadrupling of the beats of the old vocal signs is required.”¹

In ecclesiastical music, the *great hypostases* signs of the *cheironomia* are important stenographic tools, since they constitute *theseis*, and as a result, more extended melodic lines. Of course, *parasimantiki*, in its basic principle with its plain signs and without stenography, can easily be used to transcribe nearly any kind of modal melody, as emphatically noted by Gabriel, as early as the 14th century. The appearance and wide use of the genre of *kratemata*, which clearly provided greater freedom to the composer, created a suitable climate, conducive to the notation of secular pieces. In the *kratemata*, there are generally no combinations of signs and elaborate *theseis* like those found in the ecclesiastical melodies. Similarly, they are also rarely found in secular music, and in the cases where they are, they are *exegised* not with their extended form, but with their synoptic form. Relevant here, are the findings of G. G. Anastasiou (2005:409,412) with regard to the *kratemata*, valid also for the notation of secular melodies:

“Very limited use of elaborate theseis is observed... Theseis which indicate extended melody are rarely used... Less use of voiceless signs is observed...”

A thorough study of the available transcriptions of secular music from the 16th up until the 18th century, supports the above findings. In the first period examined here, the 16th and 17th centuries, there are only a few instances of the signs *psephiston*, *antikenoma*, *vareia*, *piasma*, *lygisma* and even more rare instances of *paraklitiki*, *eteron*, *apoderma* and the *parakalesma*. The *psephiston parakalesma*, *kylisma*, *ekstrepton* and *antikenokylisma* are only found one, two or three times.

Furthermore, two pieces from known composers, spanning the corpus of the sources across the 17th and 18th centuries, offer valuable information for the comprehension of notational developments. They are the work of undetermined genre by Theophanis Karykis and the *Isaki zade // Dol Tourkjaloum pade* by Kosmas the Macedonian. The composition of Karykis seems to be notationally richer, as it bears a larger variety of signs. Apart from the common signs of *antikenoma*, *vareia*, *piasma*, *lygisma*, *eteron* and *psephiston*, in some of the manuscripts, the *tromikon*, *paraklitiki*, *kseron klasma*, *ekstrepton*, *tromikon hemiphonon* and

¹ T. K. Apostolopoulos, “Ρυθμός και ἐξήγηση κοσμικῶν μελῶν ἀπὸ τὴν παλαιὰ παρασημαντική”, unpublished presentation at the Fourth Conference of the Institute of Byzantine Musicology (Athens December 2009), (kindly provided by its author).

eteros exo thematismos, are also found. The composition of Kosmas the Macedonian, found in anthologies of the 17th and mainly the 18th century, is notated with the use of the voiceless signs: *piasma*, *antikenoma*, *lygisma*, *eteron*, *apoderma* and *vareia*. In two versions of the composition, the *omalon* appears once and in another version the *paraklitiki* appears once. And so, the adherence to an unwritten rule is observed, which dictates the use of only certain voiceless signs, thus implying an *exegesis* corresponding mainly to phrases of short duration.

The main sources for the study of the topic in the 18th century are the secular music transcriptions of Petros Peloponnesios, while the rest of the individual folios play a complementary role. Firstly, codex Gritsanis 3 stands out due to its size and its appearance alternating between two-colour and single colour writing. In both cases, the writing is quite analytical and the use of voiceless signs is limited to the *lygisma*, *antikenoma*, *psephiston*, *tromikon*, *vareia* and *apoderma*. The *piasma* appears rarely and the *thes kai apothes* and the *antikenokylisma* are found once. His other two manuscripts containing works of the Ottoman court are written exclusively in black ink and voiceless signs are rarely found. In manuscript LKP (dossier) 60 the signs *tromikon* and *paraklitiki* are found once or twice, while a few more appearances of the signs *apoderma*, *psephiston* and *antikenoma* are noted. In manuscript LKP (dossier) 137 the signs *ouranisma*, *pelaston*, *tromikon* are used once or twice and the signs *apoderma*, *psephiston* and *antikenoma* are used a few more times. In the manuscript RAL 927, where the music score for each song is of limited extent, taking up between two to four lines, Petros also uses mainly voiced signs, the voiceless being *antikenoma*, *vareia* and *eteron*. The signs *omalon*, *psephiston*, and *piasma* appear sporadically, and the *kylisma*, *antikenokylisma*, *paraklitiki* and *kseron klasma* appear once or twice.

Apart from Petros's transcriptions and the two compositions of Theophanis Karykis and Kosmas the Macedonian that were examined above, the sources available for review from the 18th century are the works preserved in MSS Iviron 949, Iviron 1038, Panteleimonos 994, Iviron 997 and Xeropotamou. Also evident here, is the presence of the following seven voiceless signs: *eteron*, *lygisma*, *antikenoma*, *vareia*, *piasma*, *psephiston*, *apoderma*, while the signs *antikenokylisma*, *tromikon*, *paraklitiki*, *omalon* and *kratemoyporroon* appear very rarely.

Finally, the phenomenon of *palilogia* is often seen, where some variation can be observed in the writing and consequently the ornamentation of musical lines that are similar in their basic progression. Small differences are noticed in the notation of the same piece between scribes, which indicates that the basic melody is fixed, and is only open to minor embellishments.

Comparative Review

The comparative examination of the available sources acts as a pathway to the comprehension and documentation of the above observations, as well as of the stenographic character of the *Old Method*.² The sources here can be classified into two categories: a) *Exegeses* into the *New Method* and b) Transcriptions into staff and numerical notation.

Exegeses into the New Method

Exegesis, as a method for analysing pieces, has been applied by Greek researchers, the first of which was K. Psachos (1978), and subsequently by S. I. Karas (1990; 1976), G. T. Stathis (1993) and his students³. Given our sources, the chronological boundaries within which this research is performed, are the third quarter of the 18th century and the first quarter of the 19th century. The compositions found notated in both the *Old* and the *New Method* are fourteen in number. Although the fourteen compositions concern a small percentage of the total number of Phanariot songs, they are a satisfactory sample for drawing relevant conclusions. An analytical listing of the compositions follows:

Ἄν οἱ ὀρμές του ἔρωτος δὲν ἦτον μαζωμέναις, Petros Peloponnesios, *echos* plagal I heptaphonic from low Ke, [hüseynî] *aşîrân, semâ'î*.

Old Method: RAL 927, 11v / RAL 653, 34v / LKP 19/173, 6r / Iaşi 129, 22 / Vatopediou 1428, 20.

New Method: LKP (dossier) 117, 4.

Αὐτὸ τ' εἶναι τὸ δικόν μου, τὸ κακὸν τὸ ριζικόν μου, Petros Peloponnesios, *echos* I heptaphonic from low Ke, [hüseynî] *aşîrân, sofyan*.

Old Method: RAL 927, 7 v / RAL 653, 34r / LKP 19/173, 3r / CAMS P2, 47 / CAMS P1, 1 / Iaşi 129, 19 / Vatopediou 1428, 17.

New Method: LKP (dossier) 117, 1.

Δὲν εἶν' τρόπος ὅταν θέλη, Petros Peloponnesios, *echos* *varys* tetraphonic diatonic, *bestenigâr, sofyan*.

Old Method: RAL 927, 16v / RAL 925, 10v / LKP 19/173, 11r / ELIA, 11r / CAMS P2, 58 / Vatopediou 1428, 256.

New Method: LKP (dossier) 117, 11.

² Using a method similar to the one used in previous chapters, anonymous works were identified and/or attributed to composers and certain intractable issues concerning genre were clarified.

³ See for example relevant chapters in the works of Anastasiou 2005:409-502; Apostolopoulos 2005; Chaldaiakis 2003:499-931.

Εἶναι σὸν κόσμον καὶ ἄλλα κάλλη, Petros Peloponnesios, *echos varies tetraphonic diatonic, bestenigâr, sofyan*.

Old Method: RAL 927, 17r / RAL 925, 11v / RAL 653, 35v / LKP 19/173, 12r / ELIA, 12r / CAMS P2, 59 / Iaşi 129, 247 / Vatopediou 1428, 255.

New Method: LKP (dossier) 117, 12.

Ἡθέλησεν ἡ τύχη μου, μόλις νὰ μ' ἐλεήσει, Petros Peloponnesios, *echos varies diatonic, irak, semâ'î*.

Old Method: RAL 927, 15r / RAL 653, 34v / LKP 19/173, 7r / CAMS P2, 50 / Iaşi 129, 229 / Vatopediou 1428, 237.

New Method: LKP (dossier) 117, 6.

Καὶ αὐτὸ πῶς ἀνασαίνω καὶ πῶς ζῶ, Petros Peloponnesios, *echos I heptaphonic from low Ke, [Hüseynî] 'aşîrân, sofyan*.

Old Method: RAL 927, 7r / RAL 653, 33v / CAMS P2, 46 / CAMS P1, 1 / Iaşi 129, 18 / Iaşi 129, 18 / Vatopediou 1428, 16.

New Method: LKP (dossier) 117, 1.

Τὸ ἐδικόν μου ριζικὸν εἶν' ἀπερίγραπτον κακόν, Petros Peloponnesios, *echos varies diatonic, irak, sofyan*.

Old Method: RAL 927, 15v / RAL 925, 31r / RAL 653, 35r / LKP 19/173, 8r / ELIA, 9r / CAMS P2, 58 / Iaşi 129, 230 / Vatopediou 1428, 238.

New Method: LKP (dossier) 117, 8.

Τὸ φῶς μου ὅταν μὲ θωρή, Petros Peloponnesios, *echos varies diatonic, irak, yürük semâ'î*.

Old Method: RAL 927, 16r / RAL 653, 35v / LKP 19/173, 9r / ELIA, 10r / CAMS P2, 58 / Iaşi 129, 231 / Vatopediou 1428, 239.

New Method: LKP (dossier) 117, 10.

Τελεία καὶ σωστή χαρὰ καὶ εὐτυχία καθαρὰ, Petros Peloponnesios, *echos plagal IV, rast, sofyan*.

Old Method: RAL 927, 18v / RAL 925, 43r / RAL 784, 59r / RAL 653, 36r / LKP 19/173, 15r / ELIA, 15r / CAMS P1, 13 / Iaşi 129, 269 / Vatopediou 1428, 277.

New Method: Stathis, 16v / LKP 152/292, 33.

Μέσα σὲ θάλασσα πλατιά, ὅπου ἀνάπτει σὰν φωτιά, Petros Peloponnesios, *echos II legetos, hüzzâm, sofyan*.

Old Method: RAL 927, 35v / RAL 925, 17r / LKP 19/173, 60r / CAMS P2, 17 / Iaşi 129, 96 / Vatopediou 1428, 66.

New Method: Stathis, 4v / LKP 152/292, 32.

Τρέξετε ἔρωτες ἐλάτε, Ιακώβου Πρωτοψάλτου, *echos I from low Ke, büselik [hüseynî] 'aşîrân, sofyan*, verses by Beyzade Yiangos Karatzas.

Old Method: RAL 784, 5v / CAMS P1, 3 / Iaşi 129, 23 / Vatopediou 1428, 25.

New Method: Stathis, 4v / Gennadius 231, 17v / LKP 152/292, 42-49 / LKP (dossier) 73, 14.

Niṣâbürek *beste*, *Τὴ μεγάλη συμφορά, τί ἡμέρα, τί εἰδήσεις*, Georgios Soutsos, *echos* plagal IV, *sofyan*, verses by Georgios Soutsos.

Old Method: RAL 784, 168r & 189v / Iași 129, 327 / Vatopediou 1428, 339.

New Method: Stathis, 20v / Gennadius 231, 3r / LKP 152/292, 70.

[Niṣâbürek] *ağır semâ'î*, *Τὴ κακὸν θανατηφόρον, τί ἀνιάτος πληγή*, Georgios Soutsos, *echos* plagal IV, verses by Georgios Soutsos.

Old Method: RAL 784, 170v / Iași 129, 328 / Vatopediou 1428, 340.

New Method: Stathis, 23v / LKP 152/292, 75.

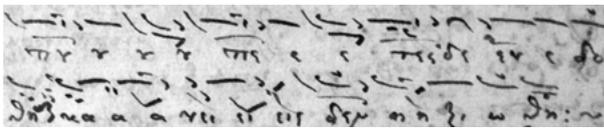
[Niṣâbürek] *gürrik semâ'î*, *Ἦστραπτε στὸ πρόσωπόν σου καλλονὴ ἀγγελικὴ*, Georgios Soutsos, *echos* plagal IV, verses by Georgios Soutsos.

Old Method: RAL 784, 171v / Iași 129, 329 / Vatopediou 1428, 341.

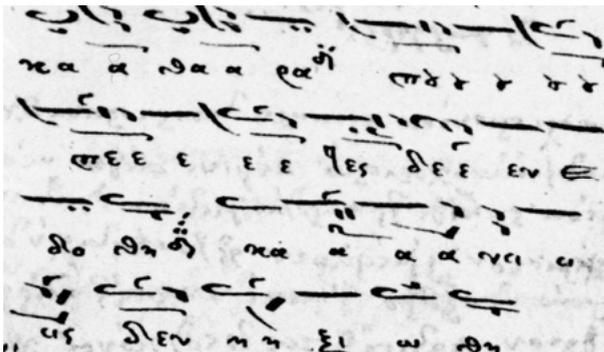
New Method: Stathis, 25r / LKP 152/292, 78.

Some examples from these songs are presented below, justifying the *exegesis* of the pieces in “fast style”. The first one is *Τελεία καὶ σωστὴ χαρὰ καὶ εὐτυχία καθαρὰ*, by Petros Peloponnesios. The song is found first in the composer's autograph, codex RAL 727, in the original notation. It is also preserved in seven other manuscripts, four of Nikeforos's and one of each of Evgenios, Petros Byzantios and an unknown scribe. Examination of the phrase “Ποῦ ποτέξ δὲν ἐδόθη καὶ κανεὶξ δὲν ἠξιώθη” shows that Petros uses the *lygisma* in the word “δὲν” and he uses the *piasma* in the cadence “κανεὶξ”. The same orthography is followed by Petros Byzantios, Evgenios and the unknown scribe of MS RAL 653. Nikeforos follows the same orthography in RAL 784, while he seems to avoid using both *lygisma* and *piasma* by choosing an even more analytical notation in codices RAL 925, CAMS P1, 13 / Vatopediou 1428, 277:

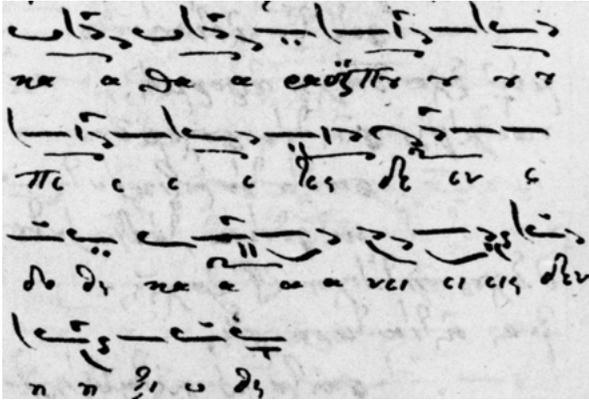
RAL 927, 18v



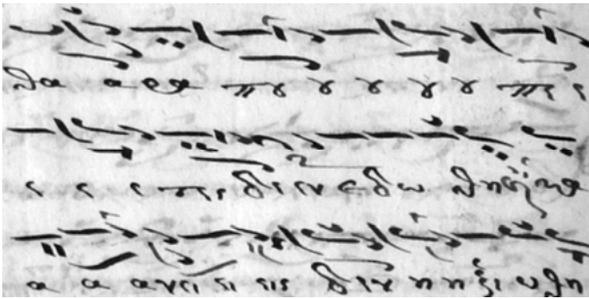
RAL 925, 43r



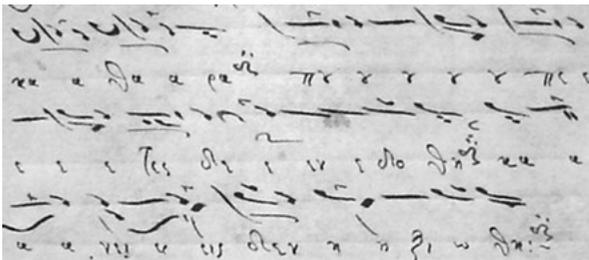
RAL 784, 59r



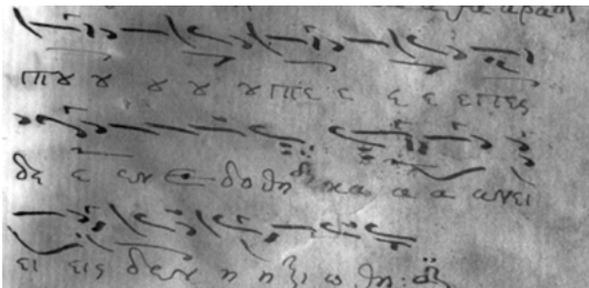
RAL 653, 36r



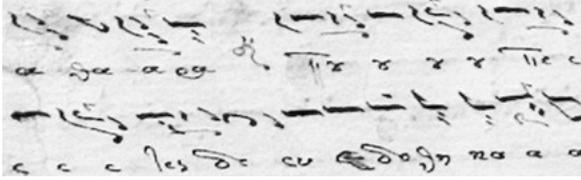
LKP 19/173, 15r



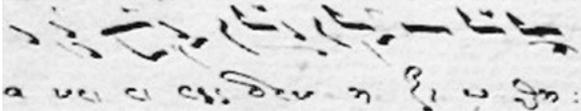
ELIA, 15r



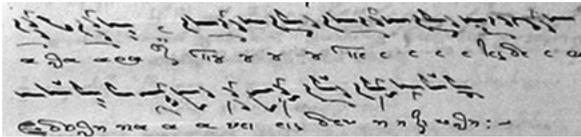
CAMS P1, 13



which continues on p. 15

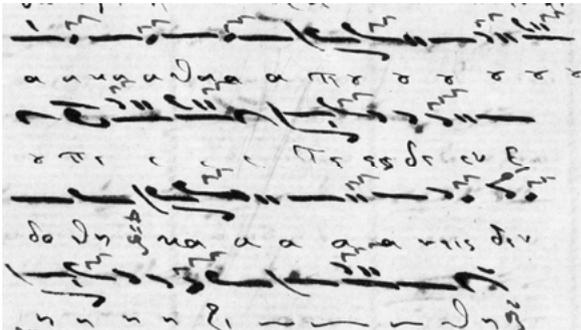


Vatopediou 1428, 277

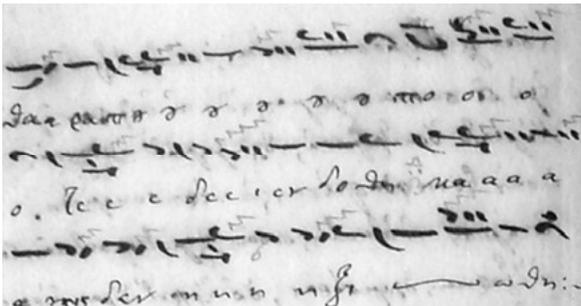


The examination of the same phrase from the two samples available from the *New Method*, shows the *exegetic* approach of the scribes:

Stathis, 16v

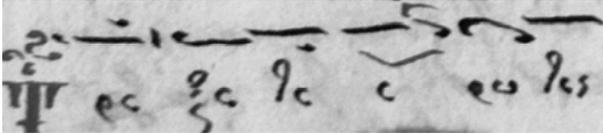


LKP 152/292, 35

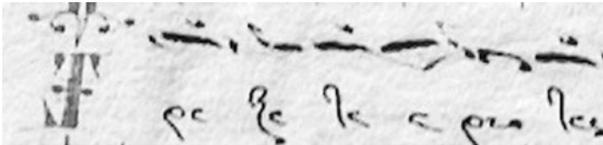


The second example is from Iakovos Protopsaltes's song, *Τρέξετε ἔρωτες ἐλάτε*. It is first found in the *Old Method* notation in three codices of Nikeforos's. The notation is already almost analytic, corresponding to the final stages of the evolution of exegesis, either prior to the introduction of the *New Method* and/or parallel to that. All three versions are nearly identical, with very few differences. For example, the initial line *Τρέξετε ἔρωτες* is notated as follows:

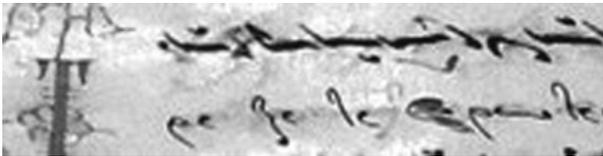
RAL 784, 5v



CAMS 1, 3



Vatopediou 1428, 25

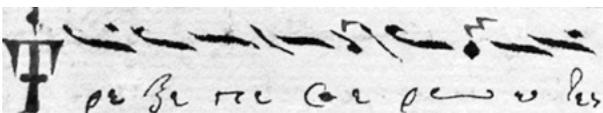


The *exegesis* of the same song in the *New Method* is found in five manuscripts which contain generally similar versions, with a visibly more analytical presentation compared to the transcription in the *Old Method*. A similar *exegesis* was also made by Thomas Apostolopoulos in 1997 and recorded by the musical ensemble "En Chordais"⁴.

Stathis, 4v

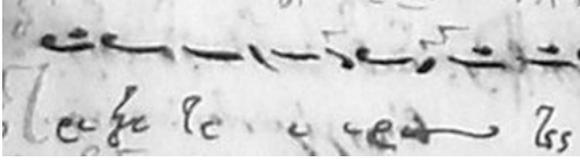


Gennadius 231, 17v

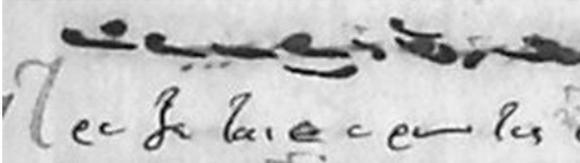


⁴ "En Chordais", *Secular Music from Athonite Codices*, No. 2.

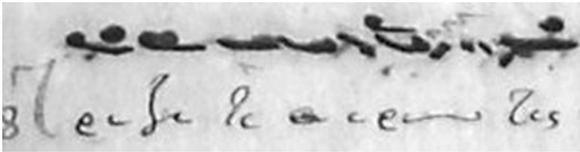
LKP 152(292), 42



LKP 152(292), 43

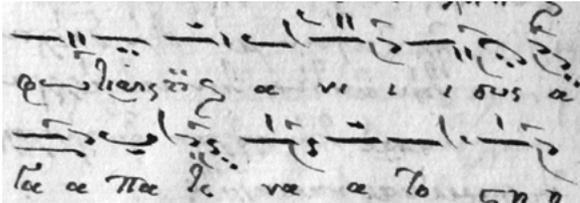


LKP 152(292), 43

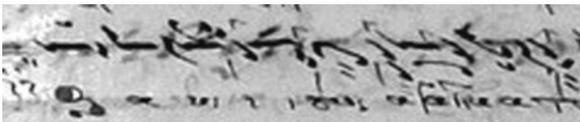


Analogous observations can be made from the study of the whole of the song. For example, the phrase “Καὶ ἂν ἴσως ἀγαπᾶτε” from the same song:

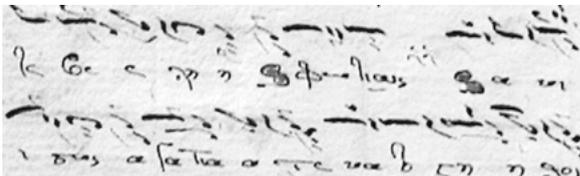
RAL 784, 5v



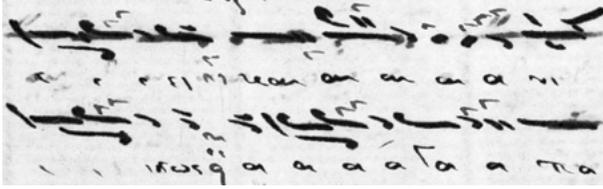
Vatopediou 1428, 25



CAMS 1, 3



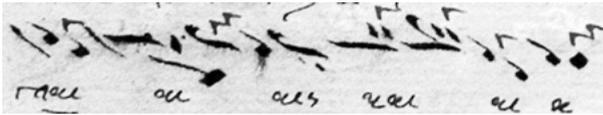
Stathis, 4v



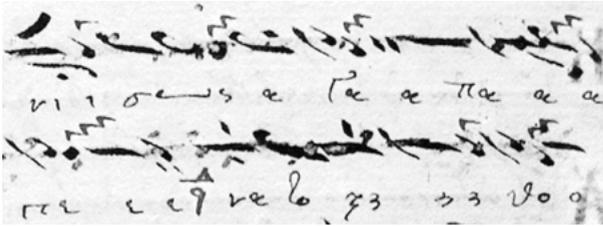
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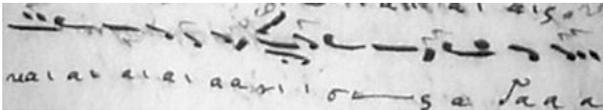
Gennadius 231, 17v



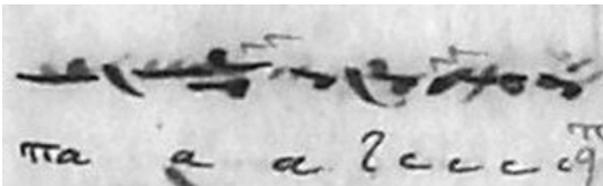
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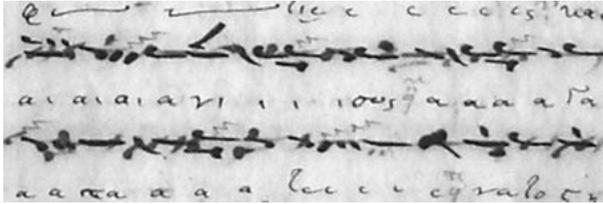
LKP 152(292), 42



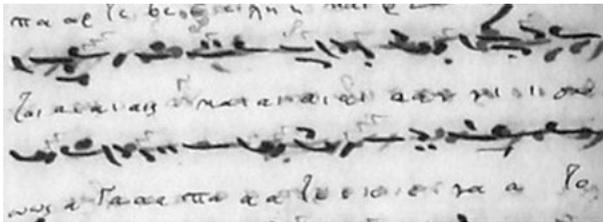
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LKP 152(292), 43



LKP 152(292), 44



As a historical note, it ought to be mentioned that, one and a half centuries after its first publication, G. T. Stathis attempted an *exegetis* of the song “*Τί περιφορὰ ἀθλία*”.⁵ Finally, the *exegetes* of T. K. Apostolopoulos⁶, whose music scores though yet unpublished have been recorded on CD, and cover a greater sample of genres and periods than those of the examined repertoire, are invaluable to the topic. More specifically, the *exegetes* concern the following compositions:

Täsüf persikon ab yarim, eteroud ritteri tina tillilir Abdülkadir Marâghi, *echos* I: Leimonos 259, 184r.⁷

Τῷ ἀηδόνια τῆς Ανατολῆς καὶ τὰ πουλιὰ τῆς Δύσης, *echos* I: Iviron 1203b, β^v / Xeropotamou 262, 212v.⁸

Ὅλοι τὰ σίδηρα βαστοῦν κι ὄλοι στὴ φυλακὴ εἶναι, *echos* plagal IV: Iviron 1203b, γ^r.⁹

Bestenigâr Peşrev Hân ende Zacharias, *echos* varies tetraphonic diatonic, *devr-i kebîr*: Gritsanis 3, 5v.¹⁰

Mülazime and *terkîbs* in various *makams* from *hicâz peşrev nev kislât* by Kemânî Yorgi, [*echos* plagal II], *fabte*: Gritsanis 3, 188v.¹¹

⁵ The *exegetis* is published in Vranousis 1995:293-294.

⁶ These specific pieces were recorded on CD and were presented in concerts worldwide by the musical ensemble “En Chordais”. See for example the recordings referenced in the Introduction, pp. 25.

⁷ First performance by the musical ensemble “En Chordais” with the participation of Kiya Tabassian and Ziya Tabassian at the The Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art, New York, 19 October 2009.

⁸ CD *Secular Music from Athonite Codices*, “En Chordais”, No. 8.

⁹ CD *Secular Music from Athonite Codices*, “En Chordais”, No. 9.

¹⁰ CD *Zakbaria Khanendeh*, “En Chordais”, No. 1.

¹¹ CD *Petros Peloponnesios*, “En Chordais”, No. 5.

[*Rast*] *Taksım*, Petros Peloponnesios, *echos* plagal IV: Iviron 997, 162v / Xeropotamou 305, 315v / Xeropotamou 299, 534.¹²

Στὸ ταξείδι τῆς ζωῆς μου, Petros Peloponnesios, *echos* plagal IV, *nıkrız*, *sofyan*: RAL 927, 12r / RAL 653, 38r / LKP 19/173, 27r / ELIA, 27r / RAL 784, 82v / CAMS P2, 44 / Iaşı 129, 319 / Vatopediou 1428, 330.¹³

Τρέξετε ἔρωτες ἔλατε, Iakovos Protopsaltes, *echos* I from low Ke, *bıselik* [*bıseyını*] ‘*aşırın*’, *sofyan*, verses by Beyzade Yiangos Karatzas: RAL 784, 5v / CAMS P1, 3 / Iaşı 129, 23 / Vatopediou 1428, 25 / Stathis, 4v / Gennadius 231, 17v / LKP 152/292, 42-49 / LKP (dossier) 73, 14¹⁴.

Εἰς ἓνα κάλλος θαυμαστόν, Petros Peloponnesios, *echos* I, *bıseyını*, *sofyan*: RAL 927, 51v / RAL 925, 12v / LKP 19/173, 100r / ELIA, 61r / Iaşı 129, 2 / Iaşı 129, 2 / Vatopediou 1428, 1¹⁵.

*Transcriptions into Staff and Numerical Notation*¹⁶

The transcriptions into staff and numerical notation concern, exclusively, the repertoire of the Ottoman court and originate from the collections of Bobowski and Cantemir, as well as from certain others made by Turkish musicians after the adoption of staff notation in the 19th century. The significance of this method to the broader issue of the *exegesis* of the old notation was highlighted by G. T. Stathis in his article “Τὸ μουσικὸ χειρόγραφο Σινᾶ 1477”¹⁷. Eighteen works in total are offered in parallel sources, excluding those which were identified by more recent sources listed in the chapter “Catalogue of Secular Compositions”. Seventeen of them are found in Petros’s manuscripts Gritsanis 3 and LKP (dossier) 60, while the eighteenth is from MS Iviron 949. These pieces, just as the corresponding works of secular music in staff notation, reveal the effect and function of the stenographic notation.

More specifically, the following pieces are preserved in parallel in the numerical notation of Dimitri Cantemir:

Seyf miseyn naziresi, *makam irak*, *touyek*, Gritsanis 3, 61v → *Irak Nazire-i Seyfü’l-Misri*, *Düyek*, Cantemir, f. 103-104, work 194.

Asik Hüseyını, *touyek*, Gritsanis 3, 148r → *Asik Huseyni Düyek*, Cantemir, f. 46-47, work 84.

Nevâ [peşrev] [Persian], [*echos* plagal II], *feri mouhames*, LKP (dossier) 60, 25v. → *Nevâ Acemler Fer’i Muḥammes*, Cantemir, f. 37, work 68.

¹² CD *Petros Peloponnesios*, “En Chordais”, No. 10.

¹³ CD *Petros Peloponnesios*, “En Chordais”, No. 9.

¹⁴ CD *Secular Music from Athonite Codices*, “En Chordais”, No. 2.

¹⁵ CD *Petros Peloponnesios*, “En Chordais”, No. 3.

¹⁶ Here, the transcriptions of Owen Wright (1992) are used for the manuscript of Cantemir, while for the manuscript of Bobowski the work of Hakan Cevher (2003), was used.

¹⁷ It is a manuscript with the *exegesis* of ecclesiastical pieces into staff notation possibly by Ieronimos Tragodistis from the middle of the 18th century. See Stathis 2001b, in particular pp. 479-483.

Gioulistan pentziongiāb [peşrev] [Persian], [echos plagal IV tetraphonic], *düyek*, Gritsanis 3, 146v. → *Pencgāb Güllistān Düyek*, Cantemir, f. 17-18, work 27.

Hüseynî [peşrev] [Indian], [echos plagal I], *devri revan*, LKP (dossier) 60, 52r. → *Hüseynî Dev-i Revān Hindliler*, Cantemir, f. 93, work 172.

[Rast] *Gül tevri peşrev* [unspecified composer], [echos plagal IV, *devr-i kebîr*], Gritsanis 3, 231v. → *Rast Gül Dev’i Devr-i kebîr*, Cantemir, f. 67, work 122.

Hüseynî gamzekiar naziresi peşrev [unspecified composer], [echos plagal I], *düyek*, Gritsanis 3, 246v. → *Hüseynî Nazire-i Gamzekār Düyek*, Cantemir, f. 170-171, work 314.

Hüseynî soukoufezar naziresi [peşrev] [unspecified composer], [echos plagal I], *donyek*, LKP (dossier) 60, 39v. → *Hüseynî Nazire-i Şüküfezār Düyek*, Cantemir, f. 50, work 90.

Hicâz turna, [peşrev] [unspecified composer], [echos plagal II], *sakîl*, LKP (dossier) 60, 22v. → *‘Uzzal Turna Sakîl*, Cantemir, f. 176-177, work 324.

Segâb [rouhban peşrev] [unspecified composer], [echos IV legetos], *düyek*, Gritsanis 3, 60v. → *Segâb Ruhban Düyek*, Cantemir, f. 97-98, work 182.

Nevâ bouyouk [peşrev] [unspecified composer], [echos IV], *düyek*, LKP (dossier) 60, 26r. → *Büyük Nevâ Düyek*, Cantemir, f. 38-39, work 70.

Rast mourasa peşrev [unspecified composer], [echos plagal IV], *düyek*, Gritsanis 3, 218v & Gritsanis 3, 220v. → *Rast Muraşş‘a Düyek*, Cantemir, f. 113, work 214.

Nevâ bouyouk [peşrev] [unspecified composer], [echos IV], *çenber*, LKP (dossier) 60, 47r. → *Büyük Neva çenber*, Cantemir.

The following are preserved in staff notation:

Muhayyer donyek kioutouk Ali Pey, Gritsanis 3, 154v → *Pişrev-i ‘Ali Beğ, der Maqām-ı Muhayyer, Uşûl Düyek*, Bobowski, 70-1.

Beyâtî [Peşrev] [Behrām Ağa (Nefiri)], [echos IV], *devr-i kebîr*, LKP (dossier) 60, 18r. → *Pisrev-i Behram Nefiri*, Bobowski f. 69-1.

Güzesht-i aizou hal nihavent kâr [Abdülkadir Marâghî], [echos plagal IV hard diatonic], *kavli arabân, tevri revan*, verses by Hâfiz-Şîrâzî, Gritsanis 3, 120v. Identified from *TRT Repertuarı*, work No. 5895.

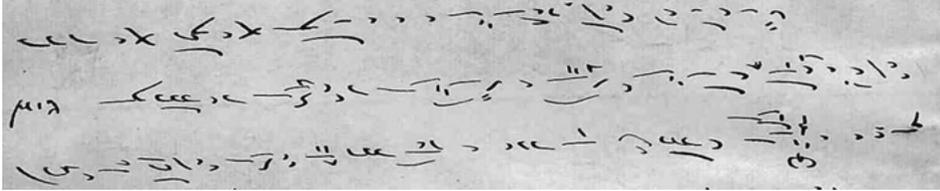
[Sabâ] *beste mezîl iste* [mediste âftâb gibi bir nev-civan gerek] [Kemânî Yorgi], [echos plagal I, [hafîf]], verses by Râif, Iviron 949, 175v. Identified from *TRT Repertuarı*, work No. 7530.

Of course, there was not a codex containing comparative “*exegeses*” available for examination during this investigation, however, there was a satisfactory number of works that survive in both the *Old Method* and in one of the two other notational systems available. This allowed the drawing of certain conclusions with surety. Here are some examples from the above works¹⁸:

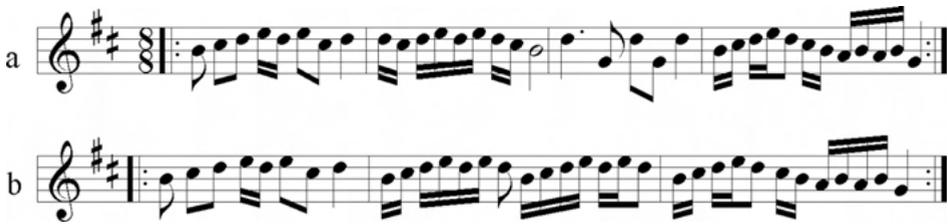
¹⁸ These comparative listings originate from an unpublished work by T. K. Apostolopoulos, provided by kind permission of its author.

1. First *hâne* of *gülistân pençgâb* [*peşrev*] [Persian], [*echos* plagal IV tetraphonic], *düyek*:

Gritsanis 3, 146v

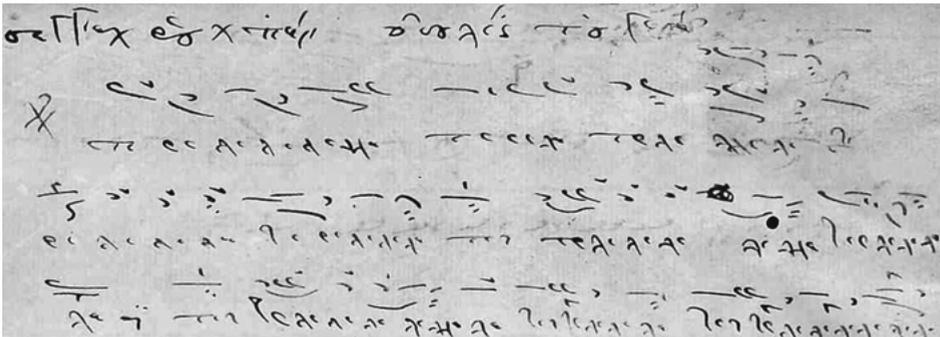


Cantemir, f. 17-18, work 27



2. First *hâne* of *segâb* [*rouhban peşrev*] [unspecified composer], [*echos* IV legetos], *düyek*:

Gritsanis 3, 60v

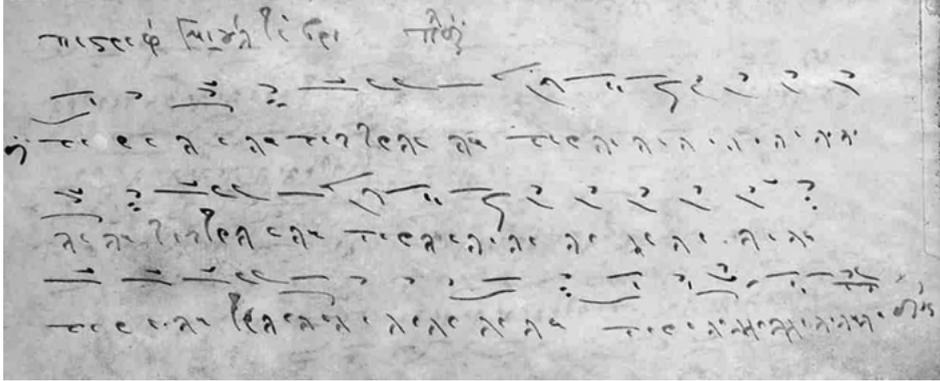


Cantemir, f. 97-98, work 182



3. First *hâne* of *segâh* [rast] *gül devr'i peşrev* [unspecified composer], *echos* plagal IV, *devr-i kebir*:

Gritsanis 3, 231v

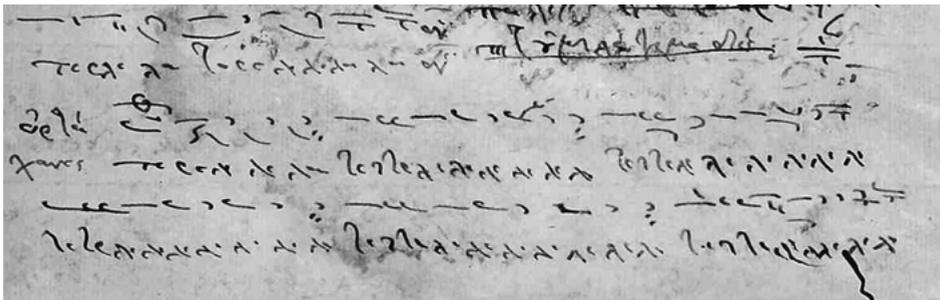


Cantemir, f. 67, work 122



4. Second *hâne* of *nazire-i seyfü'l-misri*, *makam irak*, *usûl düyek*:

Gritsanis 3, 61v



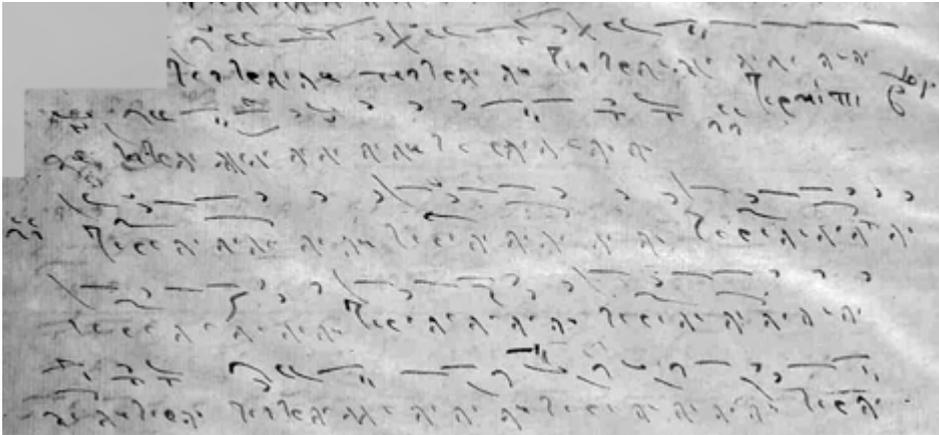
Cantemir, f. 103-104, work 194

H1a

b

5. *Mülazime* of *rast muraşş'a peşrev* [unspecified composer], [*echos* plagal IV], *düyek*:

Gritsanis 3, 218v



Cantemir, f. 113, work 214

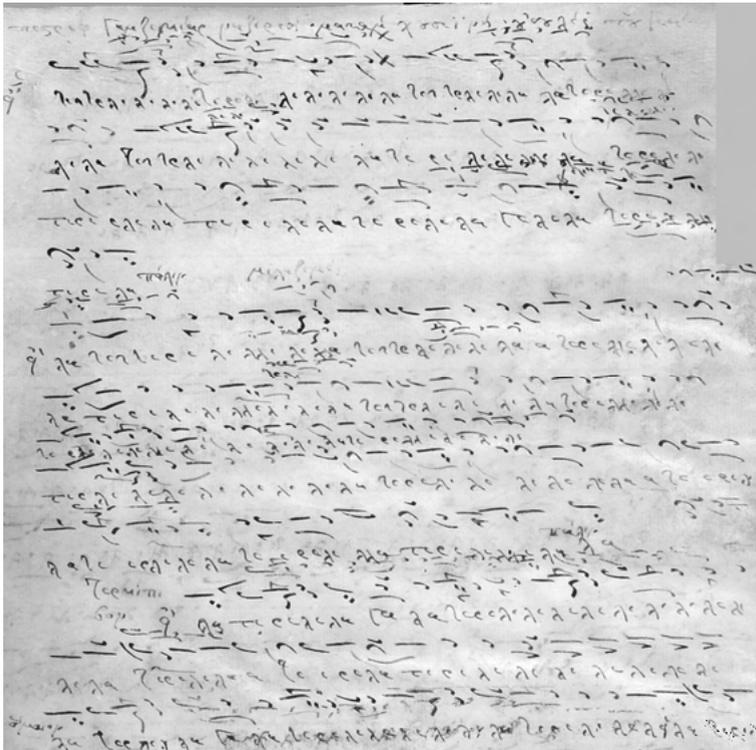
b 

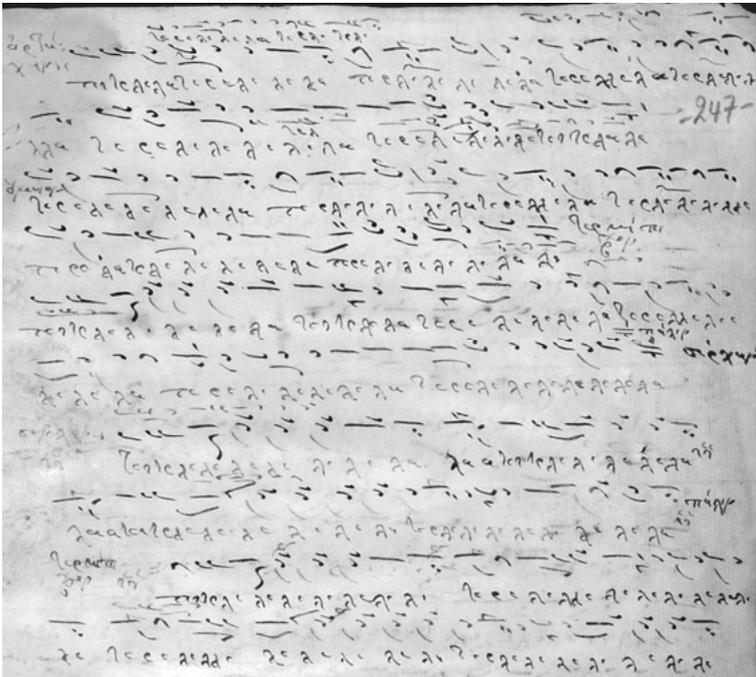
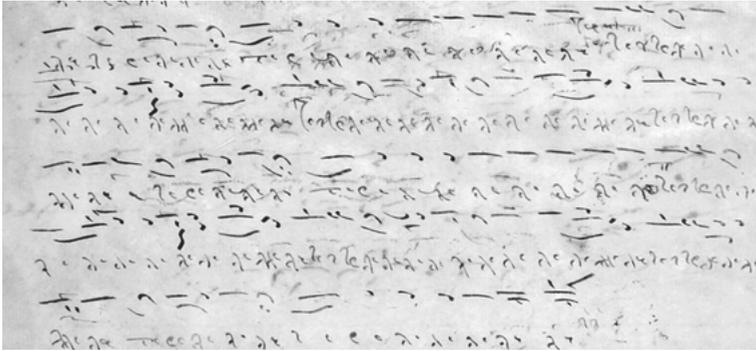
c 



6. *Hüseyinî nazire-i gamzekâr peşrev* [unspecified composer], [*echos plagal* I], *düyek*:

Gritsanis 3, 246v





Cantemir, f. 170-171, work 314

H2 a

b

The musical score consists of ten staves of notation. The first section, labeled H1/M, includes staves a, b, c, and d, followed by a staff with a fermata, and then staves e and f. The second section, labeled H2, includes staves a and b. The notation is in treble clef with a key signature of one sharp (F#). The score shows various rhythmic patterns and melodic lines, with some staves featuring complex rhythmic figures and others featuring simpler, more melodic lines. The notation includes various note values, rests, and articulation marks.

Often the two versions exhibit differences, sometimes minor other times more significant, in the transcription of the melody. This is perhaps due to the subjectivity of each scribe or to the alteration of the melody in the course of time. This is not surprising, since the realisation of a subjective interpretation in performance existed then, as it still does in Eastern music today, and as a result, is reflected in the notation as well, especially when the transcription was not made by the composer himself or herself. However, the comparative study of different notational systems of transcription raises a series of issues for the research and restoration of the music scores. Such issues are: the cross-validated identification of the pieces, the faithfulness of the transcription, the change of the melody in the course of time (even the relabeling of some lines as another *hâne*), and the

transcription style of each scribe. For example, questions raised regarding the transcription style of each scribe include, whether and in which way the scribes indicate the repetitions and filler melodies, the parts of the composition, the improvisational lines in the beginning and so on.

It is concluded that, despite any minor differences, the transcriptions in the *Old Method* produce a melodic result that is the same or at least closely related to the available transcriptions in staff notation or in the *New Method*, only if they are read with the *exegetic* approach of the Greek researchers. If they are transcribed solely on the basis of the signs without their “hidden” action, that is, based on *metrophonia*, then a completely different and foreign-sounding melody is obtained. On this particular issue, the parameter of rhythm is also of great importance. If the *theseis* and the voiceless signs are not *exegised*, it presents a serious problem in terms of the rhythmic cycles, that is, the *usúls*, which are often extended, as already discussed. In conclusion, from both a melodic and a rhythmic viewpoint, an incoherent result is obtained, with rhythmic cycles remaining incomplete.

